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THE YEAR 1882.

THE past year will long be remembered in the annals of musical history. Last month we spoke of the two works—Wagner's *Parsifal* and Gounod's *Redemption*—by which it will be principally recalled. A short *résumé*, however, of the leading events in London during the twelve months just elapsed can scarcely fail to prove acceptable to the readers of the MONTHLY MUSICAL RECORD, for it will show that our metropolis can boast of not being a whit behind the great cities of the Continent either in the quality and quantity of its music, or the interest of its performances. The best singers and instrumentalists wend their way hither; the best and latest works are given here as soon as practicable after their production abroad; and if we only profit by all the good things set before us, the reproach still levelled at us of not being "musical" will probably soon cease to be true. The operatic events of the past year claim our first notice. Mr. Carl Rosa's season of English Opera commenced at Her Majesty's Theatre last January. For a long time the enterprising director has shown unremitting zeal in the cause of high art; and every one looks forward with proper curiosity to a Carl Rosa prospectus, which is almost sure to contain something of interest and value. The performance of *Lohengrin* in English for the first time was the principal feature of the past season; and had Mr. Rosa fulfilled his promise, and given us Berlioz's *Benvenuto Cellini*, we should doubtless be able to add this opera to the list of his artistic successes. The time spent on the production of Balfe's *Moro* ought to have been devoted to the former work.

The performances of the *Ring des Nibelungen* at Her Majesty's Theatre during the month of May, by a company brought over from Germany by Herr Angelo Neumann, were events of considerable importance. The interpretation of the great work was in many respects highly satisfactory; an excellent opportunity was thus afforded to the London musical public of studying

Wagner's "highest development"; and of this not a few availed themselves.

The season of German Opera at Drury Lane Theatre, under the joint directorship of Messrs. Franke and Pollini, though a sad financial failure, was a grand artistic success. The productions of *Die Meistersinger* and *Tristan und Isolde* will not soon be forgotten by those who had the good fortune to be present. The marvellous performances of *Die Meistersinger* were very beneficial to the cause of Wagner in London; the shafts of ridicule were for a time suspended, and not a few who went to scoff came away to praise. A feature of some interest during this season was the production of Weber's *Euryanthe*, which had not been heard in London for many years.

A formal record of the Italian Opera Season at Covent Garden is not in any way necessary, for not a single novelty of importance was given.

Turning now to the concerts, we mention first those of the Crystal Palace. Mr. Manns continues to preside over his famous band, and it is still true that at the Saturday concerts are to be heard to perfection the standard orchestral works of the great masters. During the past year the number of novelties has been, perhaps, somewhat under the usual mark. Of those given, we would note, as the principal, Anton Dvorak's Symphony in D, Signor Sgambati's Symphony, also in D, Brahms' new Pianoforte Concerto in B flat, and Wagner's Introduction to *Parsifal*.

The Philharmonic Society distinguished itself last season by the production of several novelties. We cannot say that they were of very great importance; but are certainly glad to find that a Society, which has for so long lived upon its past reputation, is beginning to acknowledge the necessity of keeping pace with the times. Mr. Cusins deserves credit for any share he may have had in this change, and it is to be hoped that he will continue to infuse fresh blood into the Society's veins, and thus try to give it a new lease of

life. The chief novelties introduced last year were Liszt's symphonic poem, "Hungaria," Brahms' Choral Ode, "Nänie," and Rubinstein's *Paradise Lost*.

Mr. Ganz's Orchestral Concerts deserve a word of mention. The programmes, as a rule, are interesting and ambitious. Last season, however, he kept chiefly to well-known works, and to Berlioz's "Symphonie Fantastique," the success of a previous year. Liszt's Symphony to Dante's "Divina Commedia" was played at the first concert, and again at the third. It is an extraordinary piece of programme music, and one calculated to astonish rather than to please. Mr. Ganz was, however, quite justified in producing a work so thoroughly characteristic of the composer.

The Monday Popular Concerts continue to maintain their reputation. No rival institution affects their popularity, and Mr. Arthur Chappell, finding the attraction of the "old masters" as great as ever, abstains almost entirely from the "new ones." The magnificent performances of Madame Schumann, at the beginning of the year, attracted large audiences, and should she again pay us a visit she will receive the heartiest of welcomes from the crowded orchestra of the "Pops." Mlle. Janotha has appeared a great number of times, and by her refined and intellectual playing increases each season the number of her admirers. It would be an idle waste of words to say anything in praise of Madame Norman Néruda, Herr Joachim, Signor Piatti, and many other illustrious names which space forbids us from even quoting.

The usual series of Richter Concerts took place in May and June, and two more were given in November. Herr Richter is a great conductor, and in choosing his programmes wisely introduces Beethoven's symphonies and selections from Wagner. In works of these masters he is at his best. As a conductor of Wagner's music he certainly stands alone.

The six Symphony Concerts, under the directorship of Mr. Charles Hallé, suffered somewhat from the numerous attractions of the season. The programmes, with the exception of one, contained all well-known works, and the performances were very good. At the fourth concert the whole of Schumann's "Scenen aus Goethe's Faust" was heard for the first time in London.

The Sacred Harmonic Society has ceased to exist. Handel's oratorio *Solomon* was given at the last concert, and Sir Michael Costa was fortunately well enough to officiate for the last time as conductor of the Society. It is not for us to enter into the causes which have brought about the collapse of a society which in its early days did much for musical art in London. There is reason to believe that if it had pursued a different policy, it might still have been in existence and even in a flourishing condition.

The Bach and London Musical Societies gave their usual concerts last year. The performance of Palestrina's *Missa Papa Marcelli* by the first named was an event of interest. The *chef-d'œuvre* of the great reformer of Church music in Italy well deserved a hearing.

The three Orchestral Concerts given by Mr. Walter Macfarren formed a prominent feature of last season. The orchestra was exceptionally fine, and Mr. Macfarren proved himself an able and zealous conductor. The programmes were varied and interesting, and the orchestral performances worthy of great praise. The concerts were well attended, and so successful, that probably we shall hear of them again this year.

The Albert Hall Concerts, under the efficient conductorship of Mr. J. Barnby, continue to prosper. It will be sufficient to mention the two principal successes of the past year—Berlioz's *Damnation de Faust* and Gounod's *Redemption*.

It would occupy too much space to notice the doings of the various suburban choral societies. Excellent work is being accomplished by the South London Choral Association, Mr. McNaught's choir at the Bow and Bromley Institute, the Tuffnell Park Choral Society, and last, but not least, by the Borough of Hackney Choral Association. This Society, indeed, is worthy of special mention, for it has really done more than many others for high-class music in the suburbs. It possesses a first-rate choir, an excellent orchestra, and an energetic and efficient conductor. Mr. Prout has written two cantatas expressly for these concerts, the second of which, "Alfred," was produced for the first time last May.

Of concerts given during the past year we would just mention those by Madame Sophie Menter, Mr. Walter Bache, Mr. Oscar Beringer, the excellent series of Musical Evenings by Mr. Henry Holmes at the Royal Academy, Herr Pachmann's Recital, and the concert of the Henry Leslie Choir, conducted by Mr. Randegger.

Passing from London, we ought to add a word about the principal Provincial Festivals. First, there was the Birmingham Festival in August; memorable for the number and great interest of the novelties produced. The events connected with that musical gathering have so recently been reported in the columns of this paper, that we need not enter into details. This was followed by the Hereford and Bristol Festivals in September and October.

Among the events of importance we must also mention the great meeting held at St. James's Palace last February, when the scheme for the establishment of a Royal College of Music was propounded by His Royal Highness the Prince of Wales; and also the formation of the Scottish Musical Society, with Mr. F. H. Cowen as Principal.

Lastly, we give the names of the principal musicians abroad and at home whose loss we have to mourn. They are as follows:—Herr Joachim Raff the distinguished composer, F. W. Kücken the popular composer, the celebrated teacher Theodore Kullak, the well-known pianist Alfred Jaell, and the writer G. Nottbohm. To these we may also add Mr. W. Hutchings Callcott, composer, teacher, and organist, and Mr. James Turler, for more than half a century organist of Westminster Abbey.

NIELS W. GADE.

A SKETCH. BY FR. NIECKS.

NIELS W. (*i.e.*, Nicolas William) GADE, the foremost Danish composer, and the only one that has obtained admittance into the ranks of the great European masters, was born on the 2nd of February (not October, as all the dictionaries have it), 1817, at Copenhagen. "He received his first instruction in music from one of those ordinary teachers who everywhere pay regard to mechanical industry, not to talent, and it is said that the mentor was not particularly satisfied with the progress of his pupil. Guitar, violin, and pianoforte, of each he learnt something, without distinguishing himself extraordinarily." Thus Schumann wrote in 1843, and the composer tells me that the facts are correctly stated. Although his father, who was a pianoforte-maker, intended that young Niels should follow his own calling, he not only offered no serious resistance, but even provided better teachers when his son expressed the wish to become a musician. These better teachers were Wexschall and Berggreen.

Of F. T. Wexschall I know no more than what I have learnt from an article on "Niels W. Gade," in the "Nordisk Musik-Tidende" (Northern Musical News), namely, that he was *Koncertmester* (leader of the orchestra) and a clever and distinguished teacher; for whatever his worth may have been, his fame has not transcended the bounds of his country. The case is different with Andreas Peter Berggreen (1801-1880); for, if we look in vain for his works in music-shops and libraries, we are sure to meet with his name and biography in every complete dictionary of musicians. He began to compose very early, studied law for a time, but soon devoted himself entirely to music. In 1838 he became organist of the Trinity Church at Copenhagen, in 1843 singing master at the Metropolitan Church, and in 1859 inspector of singing in the High Schools, Training Colleges, and other institutions under the Ministry of Education. He published a number of songs, brought out in 1832 a comic opera, composed cantatas and music to several of Oehlenschläger's tragedies, and edited a musical paper. His chief claim to the gratitude of his countrymen rests, however, on his labours for the improvement of singing in church, school, and house, of which his collection of "Folk-songs and melodies, native and foreign, with pianoforte accompaniment," in eleven volumes, and similar publications, are the visible outcome. Besides the instruction of these two teachers, Gade enjoyed the advice of Weyse, a man of more heroic mettle. Born in 1774, at Altona, he came as a youth, after passing some years in a counting-house, to Copenhagen, to cultivate, under Capellmeister Schulz, his remarkable musical talent. Thenceforth he stayed in the Danish capital, and before long was acknowledged the first musician in the country. His power of improvisation, and his ability to treat contrapuntally a given theme, must have been wonderful. Schulz and Reichardt pub-

lished his *opus* 1, "Allegrì di Bravura," for the pianoforte (Berlin, 1796), and Moscheles remarked of his studies (Op. 8), that they secured him a place among the first pianoforte composers. Schumann regarded these studies as standing altogether by themselves— independent, exclusive, perhaps akin only to Beethoven's style—and as the outcome of a mind of rare originality. Two remarks of the critic, judging by the accounts of those who spoke from personal knowledge, seem to characterise the aloofness and whimsicality of Weyse's personality most strikingly. "I should like best," says Eusebius, the representative of the dreamy gentle inwardness of Schumann's nature, "to compare them [the studies] to solitary light-houses which jut out from the shore of the world; though there are no doubt enjoyments of a higher kind—flitting light and proud like a sail, and going in search of new lands." The second remark refers to another book of studies (Op. 60): "Remarkable appears to me in them the revolt against narrow form, on which account they often lose themselves in the sphere of the fantastical caprice, and only unwillingly turn back to the groove." From this it will be easily understood how it was that although Weyse lived and composed exclusively for the Danes, as Hans Christian Andersen remarks in his autobiography, he never got into fashion. His operas, notwithstanding the melodiousness of some of them (for instance, the first two, *Ludlam's Cave* and *The Narcotic Potion*), found but little appreciation; his church music was more generally admired. Among his published and unpublished compositions are symphonies, overtures, sonatas, &c.; in the latter part of his life he cultivated with preference sacred music. His cantatas are said to contain a considerable fund of contrapuntal art and some of his most splendid inspirations. And the same authority—the writer of a very interesting and quite recently published "Sketch of the History of Scandinavian Music" in the supplement to Mendel's "Musikalisches Conversations-Lexikon"—remarks that "Weyse, who combined a modern spirit with Schulz's eminent qualities as a composer of songs, created the Danish romance and raised the older *Lied* to its acme." Burney gives some pieces by Weyse in his History, the Leipzig "Allgemeine Musikalische Zeitung" presented its readers with a *Paternoster* for four male voices of his composition in 1829, and E. Pauer inserted a few years ago one of Weyse's studies in his "Gradus ad Parnassum" (Section A, No. 9).

Having made ourselves to some extent acquainted with Gade's teachers, we will turn our attention to his own doings. He occupied himself more or less with music from the early age of five, but he did not study it seriously till ten years later. It was then that he began to take lessons in violin playing from Wexschall, and a year afterwards he placed himself for the theory of music under Berggreen. From his sixteenth to his nineteenth year he was violinist in the royal orchestra, and from his eighteenth to his twenty-third he came forward also as a solo player.

His solo playing seems to have been highly appreciated, but still more highly his quartet playing, in which his fine poetic nature and just artistic perception especially manifested itself. In 1836 Gade made his first public appearance as a composer with a simple melodious setting of some verses of Goethe's, "Lebet wohl," which reminded people much of Weyse's style. That Weyse gave Gade the benefit of his valuable advice I have already stated, and I have now to add that Gade in return for this service assisted Weyse for five years in his duties as organist at the "Frue Kirke" (Our Lady's Church). The young musician's next efforts in the way of composition were the music to the melodrama *Aladdin* (1839), and to Bournonville's ballet *The Muses of the Fatherland*. But afterwards Gade esteemed these early works lightly; and lately, on my inquiring about them, he remarked indifferently that except some short ballet compositions he had brought nothing to a hearing, nor had published anything, before the *Nachklänge von Ossian* ("Echoes of Ossian"), his Op. 1.* The history of its genesis is as follows. The "Musikforening" (Musical Union) of Copenhagen, which had already previously encouraged native art by pecuniary rewards and the publication of works of merit (three operas may be instanced—Weyse's *Floribella*, Kuhlau's *Adelheid*, and Hartmann's *The Raven*), offered in 1840 or 1841 a prize of twenty-five ducats for the best overture for full orchestra that should be sent in up to a certain date. Dr. Friedrich Schneider and Louis Spohr, the one Capellmeister at Dessau, the other at Cassel, were appointed judges; and they awarded the first prize unanimously to that one of the ten overtures laid before them which bore the significant and, for an unknown young man, bold motto—"Formulas hold us not fettered, our art's name is poesy"—in short, to Gade's overture, the *Nachklänge von Ossian*, which subsequently was published at the expense of the "Musikforening" by Breitkopf and Härtel (in September, 1841), and performed first at a concert of that Society on November 19, 1841, and then at one of the Leipzig *Gewandhaus* concerts in the course of 1842.

Like Byron, Gade woke one morning and found himself famous. One leap brought him out of obscure concealment into daylight prominence. This overture was indeed a remarkable *opus* 1.* Who could have prophesied that a full-armed Minerva would spring from that head! Yet such was actually the case. The *Nachklänge von Ossian* revealed not only a novel and charming individuality, but also a considerable mastery over form and material. No better proof of its excellence can be cited than the fact that it is still one of the composer's most favourite and oftenest played works. Gade's was not a precocious genius; on the contrary, its development began late, but, when once begun, its course was soon completed, extending, as the composer told me himself, over no more than four years—from 1839 to 1843.

Let us see what was the *milieu* in which Gade grew up, and what elements it contained to promote or retard, to influence for good or evil, a musician's development. As regards music, Denmark has been, until lately, by no means productive, at least not in any noteworthy degree. Since about the middle of the eighteenth century, when a more general attention began to be paid to the cultivation of the art,** foreigners, for the most part Germans, have played the leading rôles. The learned composer and *littérateur*, J. Adolph Scheibe (1708—1776), came to Copenhagen in 1744, and acted as Capellmeister till he had to make room for the Italian Paolo Scalabrini, who in 1755 or 1756 was supplanted by Giuseppe Sarti (1730—1802). From 1787 to 1795 the post was occupied by J. A. P. Schulz (1747—1800), to whom succeeded his friend, F. L. E. Kunzen. The three German musicians, however, who deserve special notice because of their endeavours to found a Danish national music, more especially a Danish national opera, are the above-mentioned, Christopher Ernst Friedrich Weyse (1774—1842), the prolific and popular Friedrich Kuhlau (1716—1832), and Johann Hartmann (1735—1791), the composer of the operas *Balder's Död* and *Fiskerne*, in which latter occurred the song, "Kong Christian stod ved højen mast" ("King Christian stood at the tall, tall mast"), which has become one of the national songs of the Danes. Compared with these foreigners, the contemporary native musicians make but a poor show. The following four are the most considerable among them: *Koncertmester* and composer Johannes Erasmus Iversen, who flourished about the middle of the last century; Dr. Sørensen (1767—1824), a physician by profession, who had studied music under Schulz, and composed excellent secular and sacred songs, motets in the contrapuntal style, and other church music; and Claus Schall and Niels Schiørring, regarding whom I shall be a little more explicit. Claus Schall (1760—1834) was no doubt the first Danish composer whose fame—and not only his fame, but his works too—penetrated beyond the country of his birth. Cherubini, who had never heard of Weyse, knew Schall. This Danish musician was a clever violinist, and composer for his instrument. But even more important than his concertos and studies were his compositions for the stage, more especially his ballets, though he had also written successful operettas.† A pupil of Ph. E. Bach, Niels Schiørring, who published a collection of hymns,

** This "more general attention" is evidenced by the foundation of a "Musical Society" (in 1744). Up to that time Denmark seems to have had little else than a "Court Music." Still the reader must not carry away the idea that it was an insignificant music. Besides some talented native musicians, many famous Netherlanders are on record as having sojourned and laboured in the northern kingdom in the sixteenth century. During the reign of the art-loving Christian IV. (1593-1648) the prospects of music were especially bright, the number of native artists increasing very considerably. It is interesting to find among the foreign musicians attracted to this king's court three Englishmen—John Dowland, William Brade, and Daniel Norcome. Of the great musicians Denmark produced before the middle of the eighteenth century, I will name only one—one universally honoured—Dietrich Buxtehude (1635-1707).

† Opera and ballet, more especially the latter, are cultivated by the Danes with predilection. Of the ballet-master, Vincenzo Tomarelli Galotti (1733-1816), and even more emphatically of his greater successor, August Bournonville (1805-1879), a native of the country, one may say that their activity and artistic influence were unparalleled.

* Of the works marked thus * an English edition has appeared.

and distinguished himself as a collector of books, music, portraits, &c., interests less, but deserves a passing mention. Whilst the laying of the foundation of a Danish school of composition may be ascribed mainly to Schall, Weyse, Kuhlau, and Johann Hartmann, a grandson of the latter, J. P. Emil Hartmann (b. 1805) may be pointed out as the first promise of the realisation of so great a desideratum. Indeed, he has been called the first romanticist among the Danish musicians. The artistic activity of this musician in the third decade of this century—the publication of his compositions (of which Schumann always spoke with great respect, and sometimes with the highest admiration), and the performances of his operas (in 1833, 1834, 1836, &c.)—must have incited the younger musician to pursue his studies with increased ardour, and to exert his creative energy to the very utmost. And as Hartmann's compositions were characterised not only by thoroughness of workmanship, but also by a national colouring in feeling and expression, his example may have been more than a mere incitement, perhaps a direction too. I have yet to notice a foreign musician who at that time exercised, and had exercised for some time, a great influence on the music and the musicians of Denmark, notwithstanding the almost general opposition he met with—I mean Giuseppe Siboni (1782—1839), who settled at Copenhagen in the second decade of this century, being appointed first tenor singer at the opera, and afterwards director of the singing school. Hans Christian Andersen, in whose autobiography one gets many glimpses of the musicians of his own and other countries, writes, in relating his reminiscences of the years 1819—1822, as follows:—"The Italian operas, which at that time had a great reputation throughout Europe, and were brought upon the stage by Siboni, were received with hostility, only because they were Italian operas, and Mr. Siboni an Italian. *La Gazza Ladra* was hissed, also *La Straniera*; and when Siboni at his benefit had chosen Paer's German opera, *Die Rache des Achilles*, in which he played the chief part, he was hissed. The injustice of this and Siboni's great merit have been, since his death, acknowledged by many who at that time despised and overlooked compositions of Rossini and Bellini, but a few years after were applauding Verdi and Ricci; and it went so far finally that no music or singing were of any value except they were Italian; but Mr. Siboni did not live to see that change."** Judging by the few stray and inconclusive bits of information available on the subject of Danish musical history, the taste of the people and the art practice were not all that could be desired. A writer who in 1838 gave an account of Scandinavian music in Schilling's "Encyclopædie," remarked of Denmark that the concerts were in a flourishing condition, especially those of the Musical Academy, of the Harmonic Society, and of the clubs, which, being

the cheapest, were the best attended. "Latterly," he proceeds, "there have been frequent complaints that complete symphonies of good masters are rarely, if ever, heard, and that the taste has become more frivolous. On the stage Auber is a particular favourite, especially with the many." But it matters little to a genuine artist what the actual condition of his art is as long as some at least of the sources of poetic inspiration are accessible to him. Now the Danish literature at the close of the last century, and up to and after the time we are speaking of, shows unequivocally that the sources of poetic inspiration, far from being dried up, never flowed more abundantly. Oehlenschläger and Baggesen mark a new epoch in the life of the nation, and a new epoch means in this case a new starting-point, a re-blossoming. What these men and other contemporaries had begun was continued by the younger Heiberg, Paludan-Müller, Hans Christian Andersen, Henrik Hertz, and a greater number of poets and scientific thinkers and investigators than I can here mention. I take my instances from literature, because in it the tendency of the age revealed itself most distinctly. Otherwise, names belonging to the formative arts might have been cited, names of great sonority, and mightiest among them Thorwaldsen. But what was this tendency of the age? Two words will tell us—romanticism and nationalism. The twin currents met in the love and study of the Scandinavian sagas and northern poetry generally, and in bringing their united strength to bear on this point they opened inexhaustible sources of inspiration, of which literature availed itself first of all, but which proved after some time peculiarly profitable to music. This brings us back to Gade and his Op. 1, the subject of which, and the subjects of many of his subsequent works will, seen in this light, assume a new significance.

The impression Schumann received from Gade's first work is clearly recognisable in the words with which in 1842 he introduced a notice of Op. 2* by "the young Dane who has already made himself known by his overture *Ossian*, and awakened such rich hopes." As I could not say anything more appropriate, or give a better expression to what he says of Op. 2, I shall in part transcribe Schumann's criticism. "Although the orchestra seems to be his peculiar element, still the first pianoforte composition which lies before us with his name discovers the clever musician, and at all events a truly feeling poetico-musical mind; it is called 'Frühlingsblumen' ('Spring Flowers'),* and consists of three small pieces, which perfectly deserve to bear this title. They are indeed quiet, modest children of his fancy, here and there reminding one of similar ones of Mendelssohn and Henselt, but also arresting one's attention by the peculiar northern colouring. What is all the virtuosic strumming compared to such unpretentious, chaste music!"† Gade's Op. 3, *Sange af Agnete og Havmanden* ("Songs from 'Agnete and the Merman'"), with pianoforte accom-

** I quote from the anonymous English translation (Sampson Low, Searle, and Marston); for the translations from Schumann's criticisms and Mendelssohn's letters I am responsible.

† "Our Music Pages" contain No. 3 of the "Frühlingsblumen."

paniment, published at Copenhagen, has not become known out of Denmark. Hans Christian Andersen, the author of "Agnete og Havmanden," relates in his autobiography that he wrote the poem—which is based on the subject of an old Danish folk-song—in 1833, during a stay at Le Locle, in the Jura mountains. In speaking of the reception it received by his countrymen and of its subsequent fortunes, he says—"The producing it on the stage in a shorter form, and with some alterations, was an experiment aimed at attracting a large audience to a summer performance; it was given twice, but I was abroad then also. Notwithstanding Mrs. Heiberg played the part of "Agnete" very genially and touchingly, and that Niels Gade had composed pretty music for the single songs and choruses, it could not be kept up." Unfortunately, we are not informed when this experiment was made. From another source (Charles Kjerulf's article in the "Nordisk Musik-Tidende,") we learn that two of the pieces from *Agnete and the Mermaid*, the charming and characteristic lullaby of Agnete, and a Chorus of Mermaids, have in later times been often performed in a somewhat altered form under the title of *Agnete and the Mermaids*. Op. 4, **Nordische Tonbilder* ("Northern Tone-Pictures"), three pianoforte pieces for four hands, has more weight than Op. 2; whilst purity of melodic outline and harmonic design is common to both, the former has the advantage of a more pronounced northern colouring and of a greater variety of character, manly vigour being added to graceful sweetness. The next work of our composer (Op. 5) was no less than a symphony, his first symphony in c minor, which all lovers of music know so well. Strange to say, the "Musikforening" did not think the work worthy of being performed at their concerts. Having been repulsed in his native town, Gade sent the symphony to Leipzig, with what result the following letter of Mendelssohn, dated Leipzig, January 13, 1843, will show:—

"We had yesterday the first rehearsal of your symphony in c minor, and though personally wholly unknown to you, yet I cannot resist the wish to address you in order to tell you what an extraordinary pleasure you have given me by your excellent work, and how heartily grateful I am to you for the great enjoyment it has afforded me: For a long time past no work has made a more vivid, beautiful impression upon me, and as I wondered at every bar more, and yet felt more at home, I could not help expressing to you to-day my thanks for so much pleasure; telling you how highly I estimate your splendid talent, how eager this symphony, the only thing of yours I as yet know, makes me to become acquainted with all the preceding and subsequent compositions! And as I hear that you are still so young, it is particularly the subsequent ones to which I may joyfully look forward—of which in so beautiful a work I welcome the sure promise—and for which I already now thank you as well as for the enjoyment I had yesterday."

"We shall still have several rehearsals of the symphony, and shall not bring it to a hearing till

three or four weeks hence. The parts were so full of mistakes that we had to get them revised, and several of them re-written, and then it shall not be played like a new one, but like one that is familiar and dear to the whole orchestra. This was indeed already yesterday the case, and we musicians were all of one opinion. However, it must be so played that every one may hear that. Herr Raimund Härtel told me there was a probability of your coming here in the course of the winter. I would this were the case, as I could then by word of mouth better and more plainly express or prove my gratitude and high esteem than empty written words can do it. But whether we may now become acquainted or not, I beg you always to look upon me as one who will follow all your works with love and sympathy, and to whom the meeting with an artist like you, and an art-work like your symphony in c minor, will at all times be a most heartfelt pleasure."

Who could read this letter without loving the writer? And how few men of note, and without note too, would have felt so warmly in a case like this, and above all, would have taken the trouble to express the feeling had they experienced it! But the best of it is, that the letter contains no hollow phrases, no mendacious compliments, but is a simple, genuine, unadulterated expression of the writer's sentiments. That this really is so is proved by a letter of Mendelssohn's, written on the same day, to his beloved sister Fanny. "... Yesterday we rehearsed, and in the course of next month we shall bring to a hearing, a new symphony by a Dane of the name of Gade, which has given me more pleasure than any work I have come across for a long time past. He has great, genuine talent, and I wish you could hear this altogether original, very earnest, and euphonious Danish symphony. I shall write him to-day a few lines, though I know nothing more of him than that he lives at Copenhagen, and is twenty-six years of age. But I must thank him for the pleasure; there is hardly a better than that of hearing beautiful music, and of wondering more at every bar, and yet feeling more and more at home. Would that it did not come so rarely!"

The performance of Gade's symphony did not take place so soon as Mendelssohn expected, but when the event came about he was not slow in imparting to his brother in Apollo the result. In fact, the very next day, on March 3, 1843, he sat down and penned a charming letter, of which the following is an extract:—

"Yesterday your c minor symphony was for the first time performed at the eighteenth of our subscription concerts, to the lively and unalloyed pleasure of the whole public, which, after every one of the four movements, broke out into the loudest applause. After the Scherzo, the people were in a state of real excitement, and there was no end to the rejoicing and clapping of hands—it was the same after the Adagio—the same after the last movement—and after the first, in short, after all! To see the musicians so unanimous, the audience so delighted, the performance so

successful—that was to me as great a pleasure as if I had composed the work myself! Or a still greater one; for in what is one's own one perceives most clearly the faults and failures, whilst in your work I feel as yet nothing but pleasure in all the splendid beauties. Through yesterday evening you have made a lasting friend of the whole Leipzig public which really loves music; no one will henceforth speak of your name and your work otherwise than with the most heartfelt esteem; and every one of your future works will be received with open arms, studied at once with the greatest care, and joyfully welcomed by all lovers of music here.

“He who has written the last half of the Scherzo is an excellent master, and we have a right to expect from him the grandest and most magnificent works,” that was last night the general opinion in our orchestra, in the whole hall, and we are not fickle here. Thus you have acquired, through your work, a large number of friends for life; fulfil our wishes and expectations by writing many, many works in the same manner, of the same beauty, and by assisting to impart new life to our beloved art, for the accomplishment of which Heaven has bestowed on you all it can bestow. . . .” After mentioning the animation and enthusiasm with which the symphony was played by the musicians, who were evidently delighted with it, making some objections to the *tempo* marking of the introduction (*moderato sostenuto*), and thanking the composer for the dedication of the work, Mendelssohn concludes thus:—“But still heartier thanks for the pleasure which you have given me by the work itself, and believe that nobody can follow your career with more sympathy, and look forward to your future works with greater expectation and love, than your devoted, &c.”

Before taking leave of Gade's Op. 5, I must yet advert to the not uninteresting fact that the principal theme of the symphony is a melody which the composer wrote to a poem of Ingeman's (“On the beautiful plains of Sjölund”), and which was published in 1841 in Berggreen's collection of melodies. My informant and authority for this statement is Charles Kjerulf.

The probability of Gade's coming to Leipzig, of which Mendelssohn speaks in one of his letters, became an actuality, though not in the course of the winter 1842-43. For, having received a grant from the State to enable him to travel, he set out on a journey to Germany and Italy. “A grant from the State to a young artist” sounds strange in the ears of a Briton, and that it does so is much to be regretted. It has been said that no State in Europe spends so much for educational purposes as Denmark—whose pride is her “universal culture, great institutions, popular establishments, humane manners, and much liberality”—and this wise liberality is by no means confined to the assistance of those who attend schools, academies, and universities. One hardly ever reads the biography of any distinguished Danish poet, artist, or man of science, without coming across the statement that he received at one time or other from the State a travelling-stipend, and often there is added to

this also a pension for life. Moritz Hartmann says in one of his books, written about twenty-five years ago, that there is one Society at Copenhagen which disburses annually from 20,000 to 30,000 rixdollars (the value of the *rigsdaler*, a coin now out of circulation, was 2s. 3d.), another from 40,000 to 50,000 for scientific purposes, more especially for the assistance of young men of talent; and the Academy of Arts, which has funds of its own, received from the State 12,000 rixdollars, of which 5,000 are devoted to travelling-stipends.

Gade arrived at Leipzig in the autumn of 1843, and was welcomed both by Mendelssohn and Schumann in the most hearty manner. Various foreign papers had about this time all sorts of curious notices about the young Danish composer. One of the most amusing appeared in the *Ménestrel* of June 25, 1843. “A new Mozart. His name is Gade, and quite recently he played tenor in the orchestra of a theatre in Copenhagen. As a composer, his speciality was one of the most modest; he arranged little bits of *entr'actes* and little *ritornelli*. But even in this humble sphere he showed a remarkable talent, and the crowd of Danish dilettanti had their eyes upon him. Unhappily, the crowd of Danish dilettanti consists of half-a-dozen amateurs. One fine day young Gade took his head and his bow in both his hands, and addressed to himself a little monologue, running somewhat like this—‘Now, why should I not write a symphony?’ And he wrote one, which he sent immediately to Mendelssohn,” &c. The *Gazette Musicale* of July 16, 1844, taking its information from the *Court Journal*, told its readers that Gade was “violoncellist” at Copenhagen. Schumann, writing in the *Neue Zeitschrift* some time afterwards, alludes to another journalistic exploit. I shall quote the passage on account of what follows, which gives us an idea of the outward appearance of the composer. “In a French paper there was to be read—‘A young Danish composer is now making a sensation in Germany; his name is Gade; travels, his violin on his back, often from Copenhagen to Leipzig and back; and looks like the veritable Mozart.’ The first and last sentences are perfectly correct, only in the middle sentence a little romanticism has crept in. The young Dane really came a few months ago to Leipzig (though he, as well as his violin, travelled in a carriage), and his Mozart head, with hair strong as if it were hewn in stone, agrees well with the sympathies which his overture *Ossian* and his first symphony had already excited among the musicians.” Gade's portrait, prefixed to the forty-seventh volume (1845) of the *Allgemeine Musikalische Zeitung*, drawn by G. Weinhold of Dresden, and printed by Braunsdorf of the same town, confirms Schumann's statements. The abundant hair, high forehead, well-formed nose, bright eyes, full lips, smiling mouth, the expression of serenity, frankness, and benevolence suffused over the whole countenance, remind one in many respects of Mozart, and certainly form a noble, poetic head.

(To be continued.)

ON PRACTICAL EDUCATION IN MUSIC.

By E. PAUER.

I. MUSICAL TALENT AND ITS DEVELOPMENT.

IN this and following articles I propose to give the result of my experience as a teacher. For thirty-five years I have been engaged in teaching the pianoforte; and as teaching is an occupation that possesses charms of its own, I may perhaps be able to infuse into my remarks a certain amount of interest; and even if the subject should at first appear somewhat dry and monotonous, I trust the reader will agree that it is of sufficient importance to warrant his kind indulgence. Of one thing he may be certain, namely, of my desire to avoid, as much as possible, all dry and pedantic theoretical disquisition; I shall endeavour to treat my subject in the simplest, the most concise, and the most natural manner.

For the sake of order and system, I have thought it would be most practical to divide my remarks into six departments, namely:—

1. *Musical talent and its development.*
2. *The art of teaching.*
3. *The art of practising.*
4. *The choice of pieces.*
5. *The musical education (course).*
6. *The art of reading at sight and the development of memory.*

These principal divisions will be supplemented and completed by sub-divisions, which, however, I do not enumerate at present, as they will fall quite naturally into their proper places; and also for this reason, that I do not wish to complicate the subject by an enumeration of a quantity of matter, which is, in fact, only a corollary of the chief subject. The reader will be prepared to find that my remarks are chiefly devoted to the manner of teaching music in this country; indeed, the social habits of England exercise so great an influence upon all musical matters, that teaching also has to accommodate itself to these habits, which are, in some respects, very different from those of the Continent. Indeed, we might venture to say, that, with regard to musical teaching, the homœopathic principle is widely accepted in England—very small doses of tuition are expected to produce very great results; and for this reason it is more difficult for the teacher to be successful in England than on the Continent, where many more lessons are given. We see, therefore, that we have here to study domestic economy as applied to music; but since it is well known that with a wise economy very happy results may be attained, it must be our aim to become not only thoroughly acquainted with those economical principles, but also with the mode of their successful application.

We shall now speak of musical talent and the method of developing it. I have often thought that in England the study of music is put on the same level with the study of the French language. Music is considered as a kind of accomplishment, which every young lady ought to acquire, and the question whether the young lady possesses really sufficient talent to warrant the trouble, time, and expense bestowed on the study of music, is but seldom entertained. The consequences of this peremptory fashion of learning music are indeed very melancholy. In the first place, it results in a dismal waste of precious hours, equally depressing for pupil and teacher; and the second result is, that the pupil takes the first opportunity to leave off the unwelcome study, and makes haste to forget the little that has been learnt. The many hundred hours which have been miserably sacrificed, might obviously have been much better spent. To my mind, music ought to be learned only by such persons as really and truly show a talent and an aptitude for the study. To recognise whether such aptitude or talent is really present is not a very difficult matter. But to understand this part of our subject entirely, and to be able to make a really satisfactory diagnosis of the state and degree of talent in a pupil, it will be best to convince ourselves as to the kind of talent the exercise of music as an art really demands. Music is, so to say, the ideal realisation of sound and time; it is actually harmony—harmony, taken as the representation of beautiful symmetry. We recognise a harmony of chords, a harmony of melody, and a harmony of time and rhythm. It is the human intellect, the human fancy, in conjunction with the general musical idea, that create the musical forms, and present them again in the union of the above-mentioned ingredients of music—namely, harmony, melody, and rhythm. It will be perceived that a person, without possessing the extraordinary talent which would embrace all the separate qualities, may yet exhibit a happy disposition for harmony, as shown in a beautiful sequence of chords; or for melody, as manifested in a happy sequence of tones; or last, but not least, for rhythm, as shown in the intuitive appreciation of movement. Were the parents or the teachers to demand an indisputable talent in each and all of these directions before declaring the pupil worthy of receiving instruction, the art of music would certainly cease to be one of the principal mediums of civilisation and of diffusing pleasure and happiness. Every musician would be a *genius*, and we, the teachers, should find our occupation gone. Happily for us, wide diffusion of genius does not yet exist. A person may be a very efficient pupil, and yet have only a spontaneous and direct talent for harmony; but in as far as melody will assist in showing the necessity of regular harmony, and in enhancing its beauty and importance, such a pupil will naturally appreciate the value and indispensableness of melody, and will accordingly bestow care on bringing it out effectually and satisfactorily. On the other hand, a pupil whose principal talent lies in the effective and satisfactory

delivery of a melody, will, after a short time, understand the incompleteness of melody taken alone, and will soon be ready to recognise the higher degree of beauty which may be obtained for it by a happy alliance with harmony. Thus, if talent shows itself in any one direction, it is decidedly judicious to foster its development by cultivation; besides, it may be assumed that, according to the French proverb—"L'appétit vient en mangeant," the desire to improve, to become accomplished and clever in music, will also grow and increase with the progressing education of the musical student. But these talents and faculties may slumber in many persons without ever being awakened; and this is a danger that ought to be clearly recognised and avoided. And in this respect, it will be understood how, in England, many a musical faculty may remain unknown or undeveloped. Often have I been astonished to find in some out-of-the-way country place how scanty are the means at the disposal of any one who might wish to improve in music. For instance, we may take it for granted that the taste for music is greatly developed by hearing good performances, and that, living, so to say, in a musical atmosphere, is not only exciting and encouraging, but all-important to musical talent and its cultivation. If the student evinces talent for harmony, we shall find that this gift embraces also more or less a sense of euphony, peculiarity of sound and regularity of melody. If the pupil shows interest for rhythm, we may be certain that this interest will also extend to a fine, acute, and correct feeling for time, movement, and accent. It is just this part of musical talent which demands the greatest practice, and which cannot be properly developed without many opportunities of hearing a variety of musical productions. The student, who is generally intelligent, will also show an intellectual appreciation of the musical work of art, will easily understand its meaning, beauty, and expression. Again, we may meet with pupils who show an extraordinary aptitude for technical execution; passages or figures which give a great deal of trouble to other pupils are performed by these with astonishing ease; if such a facility for technical execution or such mechanical dexterity is not backed by finer and more substantial feeling the result is, in spite of its dazzling brilliancy, a very poor one. The thoughtful master has here a rich field for work. But here let us consider what small facilities are given to the teacher to find out, in a short and utterly inadequate time, the particular talent and tendency of the pupil.

A doctor, on being called in, is at once made acquainted with all particulars concerning the physical state of the patient for whom his skill is to be exerted. A teacher of music ought similarly to be assisted in forming a diagnosis of the musical condition of a new pupil. My own experience has taught me that such facilities are but very rarely given, and that the teacher has to work in the dark until he finds out the proper way to treat the faculties of the student. Let us give a few practical examples. After the vacation

the new pupils in a ladies' school somewhat nervously enter the room in which the first music-lesson is to be given, and, with a somewhat doubtful look, hand in their usually heavy portfolio to the new master. This portfolio on being opened discloses a motley assemblage of musical inmates. Here are seen reposing in amicable harmony, Czerny's "School of Velocity;" Beethoven's Sonata with the Funeral March, or the "Moonlight" Sonata; one or two Waltzes of Chopin; four or five Ballads, effective for singing; some Christy Minstrel melodies; the "Guards" Waltz; an easy arrangement of the "Hallelujah" Chorus; a Gavotte of Bach; an ingeniously easy yet very brilliant fantasia from "*Madame Angot*;" and the "Dead March" in Saul. At any rate we cannot complain of lack of variety. But I beg to ask—What estimate can we form of the pupil's taste or talent from such a collection? If the young lady is asked to play Beethoven's Sonata, ten chances to one the answer will be, that she has not practised it for some time; if Czerny's "School of Velocity" is opened, the result of the performance is not a very encouraging one, for the fair pupil has not penetrated beyond No. 6. Indeed, the first lesson is generally lost. Now, to the conscientious master this lost time offers matter for regret. First impressions are generally lasting; could the pupil, from the very first lesson, feel conscious that a step has been made in advance, her confidence in the teacher and in her own capabilities would be much greater; and this feeling of confidence would in itself be a guarantee for future progress.

With private pupils the results of a first lesson are sometimes even less satisfactory; instead of the mother or elder sister, or governess, giving an intelligible account of the point of musical development already reached, one generally hears only excuses: that the pupil is extremely nervous, or that she is out of practice, or that she is tired of the old pieces, and therefore has neglected them. Worse still is the state of things with those who desire to have "six finishing lessons," or "a lesson once a month," merely "to keep up practice." Now, we may as well declare, once for all, that in neither of these proceedings is there much sense. A pupil who really needs only six "finishing lessons," must have gone through an enormous amount of previous practice, and must possess an extraordinary degree of technical skill; and seldom, indeed, are these preliminary conditions fulfilled by the ambitious young ladies who make such original demands. Granted that the experienced teacher will soon find out in which direction the actual talent lies, the assistance of a little information, given by the parents, or even by the pupil herself—as, for instance, in the preparation of a list of the pieces played during the last year—will go far towards a great saving of time, and shorten the interval necessarily devoted to the proper understanding of the actual state of the musical capabilities.

(To be continued.)

Foreign Correspondence.

MUSIC IN BERLIN.

NEVER, as far as I can recollect, has the musical season of our town begun in a more splendid manner than this year, and I am sure that the enjoyments offered to our ears and eyes within a period of three months would be sufficient to fill up the whole season. The principal provider of this abundance is the enchanter, Angelo Neumann, who has proved that he is in possession of the secret how to rouse the public out of its stupor, and how to dispose of the purses of our dilettanti, in a manner quite contrary to their usual economy. Nobody thought it possible that the success of the *Nibelungenring* of last year could be equalled and even surpassed nine months later; but now we have seen it with our own eyes, and it seems as if the "vogue" is unlimited. Three entire cycles, with a crowded house, were only a sort of *præludium*; they were followed by a fourth, by a fifth cycle, several Wagner concerts, in the large rooms of Kroll's, of the Philharmonie, of the Winter-garten, by single representations of the *Walküre* and *Götterdämmerung* &c.; and the end is not yet. Berlin has never before had within its walls an impresario who understood so well as Angelo Neumann the wants of the public, and how to satisfy them, without any degradation of the art. The valiant army of singers which he has brought here is almost the same as that which accompanied him last May to London: Herr Vogl and his wife, Scaria, Lieban, Reichmann (the latter well known to the visitors of Bayreuth as the "Amfortas" in *Parsifal*, Frau Reicher-Kindermann, the unrivalled "Brünnhilde," and Frau Klafsky, have been appreciated by the English public, so that I need not add anything in their praise. The orchestral part of the representations in the *Victoria Theater* was much improved since the London *Nibelungen* nights; and the great skill and warm enthusiasm of Anton Seidl, as well as the abilities of his band, were this time made manifest. Only the scenic arrangements were the same as in London: that is to say, wholly insufficient.

In this success of Herr Neumann I see a double advantage for musical life in Berlin. Not only has the inclination to serious music made considerable progress, but also the plague of hundreds and hundreds of insignificant concerts will be forcibly diminished, and only the well-founded and titled establishments will be able to enjoy any longer the favour of the public. Among these I mention foremost the daily concerts of Bilse, who with his magnificent orchestra—engaged by him after the "strike" of the former one—continues this winter to exercise his attracting power in even greater degree than before. Meanwhile, the elder orchestra has been reconstructed, under the name of "Philharmonie," by the ingenious concert manager, Hermann Wolff, chiefly for the benefit of our great choral societies and orchestra concerts, which have been, till now, unfortunately condemned to see their performances regularly spoiled by a third- or fourth-rate orchestra. The favourable change brought about by the creation of the "Philharmonie" has become already evident on more than one occasion, particularly at a performance of Liszt's *Christus*, which did great honour to the "Cäcilien-Verein," and to its eminent conductor Alexis Hollaender. Not less remarkable was the success of the Philharmonic orchestra in a series of concerts under the direction of the Kapellmeister Wüllner, from Dresden, and supported by artists of the highest rank, such as Madame Menter, the violinists Marsick and Sarasate. Of the virtuosi and

young composers who have largely profited by the new orchestra, I will mention only Frau Anna Grosser, a very talented pianoforte player, whom we had the unusual pleasure of hearing well accompanied; for neither the instrumentalists nor their intelligent conductor, Karl Klindworth (who has lately left Moscow for Berlin), neglected their duty. The same unity prevailed in a remarkable concert given by one of our best pianists, Oskar Raif, Professor at the "Hochschule für Musik," and the composer Munzinger. The beautiful but very difficult symphony of the latter was so admirably executed that the public was excited to real enthusiasm; while the masterly playing of Oskar Raif, who performed Mozart's Concerto in C Minor, and another of his own composition, has never been more appreciated than on this occasion.

Of the large number of our chamber-music concerts, piano recitals, &c., not the tenth part is worthy of notice. Really successful in the struggle for life are the Monday concerts arranged by Hellmich and Maneke. In one of these concerts, which always offer some novelty of interest to the public, we heard a new sextet for strings and flute by Heinrich Hofmann, a work which, with its amiable physiognomy and charming effects of sonority, greatly pleased the audience, and will doubtless add considerably to the fame of its author. Another enterprise, which enjoys the marked favour of its connoisseurs, is the stringed quartet conducted by Kotek, also a professor of the "Hochschule," and one of Joachim's best pupils. The perfect *ensemble* of this Society, and the interesting programmes, consisting in part of works of modern composers (on the first evening we heard the beautiful quartet by Raff in D minor, on the second the lovely "Walzer" by Kiel, and fragments by Kauffmann and Naprawnik), have won, and will secure to the Society, the sympathies of all friends of serious music.

If in these concerts the pecuniary success is not in proportion to the applause, it is different with the Trio Society of Xaver Scharwenka (piano), Sauret (violin), and Heinrich Grünfeld (violoncello). These concerts, the first of which took place on the 15th of November, under the direction of M. Marsick (Sauret being engaged for a *concert tournée* in Spain and Portugal), are rising from year to year in the favour of the Berlin public, so that for the series of three evenings all places have been sold a fortnight beforehand. In the programme we were pleased to find a piano quartet by Albert Becker, the composer of the mass executed with such extraordinary success at the July festival in Zürich. The performance of the quartet was such as we should expect from an artist of Scharwenka's taste and ability. As composer he showed himself in a very favourable light by playing, with a talented pupil, Clarita Richter, the beautiful *Scherzo* from his piano concerto, Op. 32, arranged for two pianos. Several other pupils of Scharwenka appeared for the first time before the public in a concert at the Sing-Akademie on the 29th of October, the anniversary of the inauguration of the Scharwenka *Conservatoire*. The performances heard on this occasion were not at all scholar-like, and proved the high character of Scharwenka's method of teaching. This school is already frequented by more than a hundred students of both sexes, and there is no doubt that it will in a short time be one of the first in Germany.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

Vienna, Dec. 12th, 1882.

THE first concert of the Gesellschaft der Musikfreunde, with Handel's *Judas Maccabæus*, was followed by a mis-

N. W. GADE'S "FRÜHLINGSBLUMEN."

Spring Flowers N^o 3.

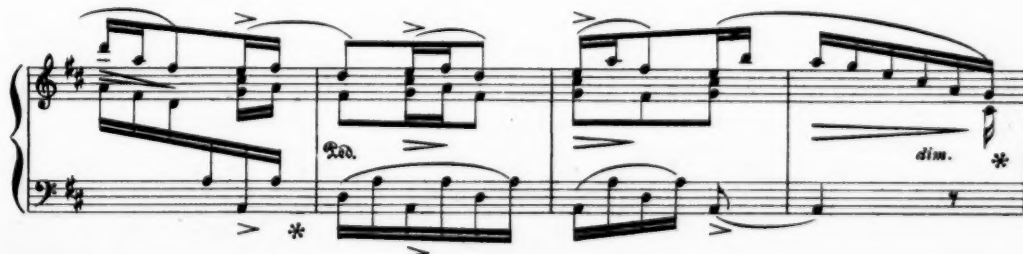
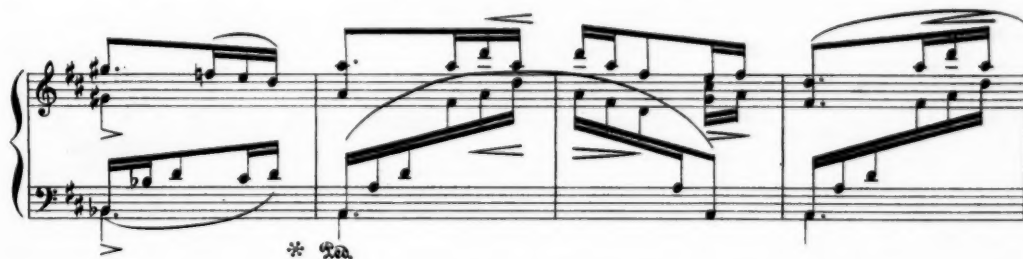
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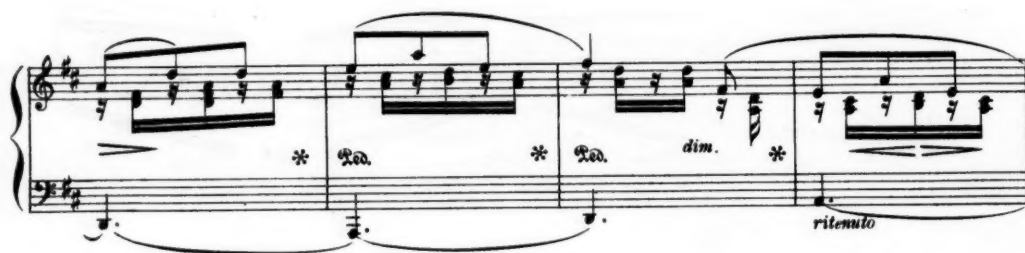
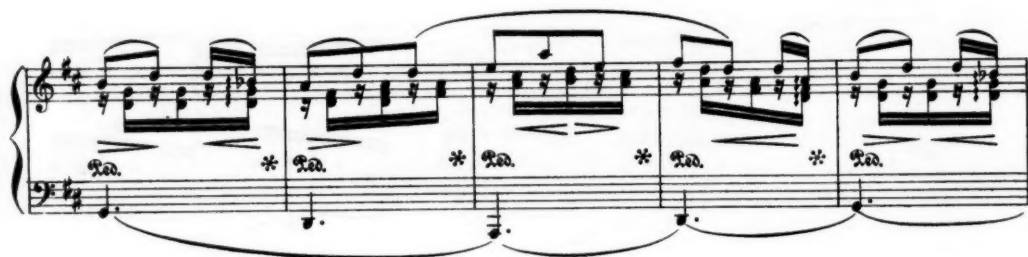
Pianoforte.

dolce

The musical score is written for piano (Pianoforte) and is in 3/8 time. It consists of five systems of music. The first system is marked 'Allegretto' and 'dolce'. The score features a treble and bass staff with various musical notations including notes, rests, and dynamic markings like 'dolce' and 'Pianoforte'. There are also asterisks (*) and 'Ad.' markings throughout the score.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the markings *riten.*, *f*, *a tempo*, and *pp*. The second system includes the marking *pp*. The third system includes the marking *p*. The fourth system includes the marking *p*. The fifth system includes the marking *p*. The notation is arranged in a standard musical format with a treble and bass staff for each system. The piece concludes with a double bar line and a repeat sign.





cellaneous one. The programme consisted of a sinfonietta (overture) from Bach's Kirchencantaten (Vol. V., No. 49), for organ and orchestra (the organ performed by Herr Professor Zellner); Spohr's violin concerto, No. 9; andante cantabile from Beethoven's piano trio, Op. 97, arranged for orchestra by Liszt; and the greater part of Schubert's *Lazarus*. Herr Concertmeister de Ahna, from Berlin, who played the Spohr concerto, received much applause. He seemed somewhat embarrassed, remembering perhaps that on the same spot the great Joachim had been heard many times. The whole classical purity of Beethoven's slow andante is lost by its change into an orchestral piece. Dressed in the most modern style, the same piece seems to be another one; it is published under the strange title, "Cantata by Beethoven." The Ostercantata *Lazarus* has been twice performed in Vienna by the same society, but for want of colouring produced each time a somewhat fatiguing impression. However, the music is so full of noblesse and pure piety, that it will be always appreciated by a small audience. Two choruses only at the end of each part, both of great beauty, and an impassioned aria of Simon, are not enough to disperse the monotony of the whole—well understood—for a great and spoiled public. The second Philharmonic concert opened with the *Coriolan* overture, followed by three numbers of Dvorak's "Legenden," the first novelty. They are charming in form, idea, and colouring, but too small for so rich a dress: originally written as duets for piano, they may please better in that more simple form. Mozart's D minor concerto was played by Herr Vladimir v. Pachmann, well known as a clever pianist. Schumann's First Symphony, excellently performed under Herr Jahn's guidance, was a great treat. At the third concert we heard Brahms's First Serenade in D, which is so full of charm, melody, and fine instrumentation. Fr. Marie Lehmann, from the Opera, then sang Mozart's concert-aria, "Mia speranza adorata," composed in 1783 for Mme. Lang, Mozart's first love. Fr. Lehmann is a well-educated musical singer, and equally at home in opera and in concert-music. The radiant *Jupiter* symphony was a boon for the orchestra and for the many hearers, who applauded enthusiastically. It was a worthy choice for the anniversary of Mozart's death. The first concert of the Singakademie was founded on two names—Brahms and Schumann. Of the former, the Marienlieder, Op. 22, three numbers from Op. 62, and two from Op. 17 (*Frauenchöre*, with harp and two French horns); of the latter, the Adventlied, Op. 71. Besides, there were performed solos for piano by Brahms (Fr. Baumayer), *Choralvorspiel und Fuge* for organ ("O Traurigkeit, o Herzeleid!") by Brahms (Herr Labor), and some songs from *Frauenliebe und Leben*, Op. 42, by Schumann (Frau Ehnn). The most interesting were the choruses for female voices with the harp and horn accompaniments, a charming mixture of tones. The members of the Hofoper, solo singers and chorus, according to rule, arranged an academy of miscellaneous character. I mention only the following numbers:—The English Volkslieder, "Since first I saw your face" (by Ford); *Der Hirtin Klage*, "My lodging is on the cold ground;" and *Jagdlied*, "And a hunting we will go," all three arranged for four mixed voices by J. N. Fuchs; three Scottish songs, sung by Frau Rosa Papier, and two Irish and English songs, arranged by Beethoven, for three voices, namely, "Robin Adair," and "The Miller of Dee," sung by Fr. Lehmann, Herren Müller and Rokitansky. For an extra concert, the Gesellschaft der Musikfreunde chose Haydn's "Seasons," which filled the great concert-room to the very last seat. The choruses were rendered with great *verve*, and the

solos well given by Fr. Lehmann, Herren Walther and Rokitansky. The lady particularly, an excellent oratorio singer, won immense applause. I must defer notice of other smaller concerts, quartets, &c., so as to say a few words about the Opera.

Verdi's opera, *Simon Boccanegra*, has been given with German translation in Vienna, but the result was not a happy one. The libretto is too confused to excite any interest, and the music, though melodious and tastefully scored, is not rich enough in invention to captivate the hearers. The additional numbers—two finales and two duets—pleased most; the performance was a careful one, and left nothing to desire. Herr Winkelmann, from Hamburg, engaged from next autumn, is now singing as *Gast*, and only in Wagner's operas. As was the case lately, he is again much admired, and will be, no doubt, a most favourable acquisition for our stage. A representation of the whole *Nibelungen* tetralogy began to-day.

Operas performed from November 12 to December 12:—*Prophet*, *Postillon von Lonjumeau*, and *Der Schauspieler-director*, *Hugenotten* (twice), *Faust*, *Gute Nacht Herr Pantalon* (and the ballet "Melusine"), *Simon Boccanegra* (five times), *Carmen* (twice), *Fliegende Holländer*, *Meistersinger* (twice), *Orpheus*, *Così fan tutte*, *Freischütz*, *Die Alpenhütte* (and a ballet), *Tannhäuser*, *Afrikanerin*, *Violetta*, *Lohengrin*, *Lucia*, *Fidelio*, *Undine*, *Rheingold*.

[N.B.—The letter of our Leipzig correspondent arrived too late for insertion, and will appear next month.]

Reviews.

Carnaval. Scènes Mignonnes sur quatre notes pour le Piano. Par ROBERT SCHUMANN. Op. 9. Édition soigneusement revue, doigtée et pourvue des annotations instructives, par XAVER SCHARWENKA. (Harrow School Series.) (Edition No. 8411, net, 1s. 6d.) London: Augener & Co.

THE "Scènes Mignonnes" have of late years been frequently heard in the concert-room; and, as is always the case with works of sterling merit, the oftener they are heard the better are they appreciated. A certain musical connection is established between these pieces by the "Sphinxes," or musical notes *s* (or *es*), *c*, *f*, *a*, but as the different numbers were all written independently of one another, and only at a later period arranged in their present order, it is quite allowable to make a selection. Public performers, not excepting Madame Schumann, seldom play the whole set. We mention this because conscientious persons might find the work for practical purposes too long, and not like to perform it in apparently mutilated shape. Hitherto the want of a fingered edition has prevented many players from making practical acquaintance with the *Carnaval*, but the one now under notice has been revised by Herr Xaver Scharwenka, who has most carefully fingered all the music, so as to help the student, not only to play the various passages with digital dexterity, but also to phrase them according to the composer's intentions. The art of fingering well is a gift of which Herr Scharwenka possesses no ordinary portion.

Sonatina for Pianoforte Duet. By C. GURLITT. Op. 124, No. 1. London: Augener & Co.

THE music of Cornelius Gurliitt is always bright, fresh, flowing, and characterised by that happy spontaneity which is indicative of originality and vigour. The *Sonatina* now before us is no exception to the rule. Each of the three movements is well written, and there is a special

link of connection in the style of the whole which makes the unity of purpose and design particularly agreeable. So far, the musical conception is all that it need be. The educational element is not less strongly exhibited. It is written as a duet for two performers, and every passage is constructed for teaching purposes, and fulfils every condition in ample form. There are no phrases of great difficulty, and each hand has interesting work to do. Every requirement of form is fully observed, and there is a gaiety, dash, and power in the composition which will find for it many friends and admirers among those who may be called upon to study it as well as to teach it.

Handel-Album. Containing Extracts from Instrumental Music by Handel, now rarely performed, the Curtain Tunes, Marches, and other Incidental Music from the Italian Operas, Selections from the Sonatas for Stringed Instruments, Organ and Harpsichord Music, Oboe Concertos, Grand Concertos, Water and Fire Music, &c. Arranged from the Scores by W. T. BEST. 4to, oblong. Book XVIII. (Edition No. 8757s, net, 1s.) London: Augener & Co.

The introduction and opening chorus to *Joshua*, "Ye Sons of Israel," brilliantly arranged for the organ, is the first of the pieces in this the eighteenth number of this series. The short "sinfonia" preceding the third act of the opera *Berenice*; the overture to the opera *Alcina*, with its quaint skipping, fugal subject, so thoroughly Handelian; a "Musette" in which Handel exhibits a departure from the prototype, inasmuch as the "pedal" representing the drone of the instrument is not continuous; a graceful minuet in B flat; and the final chorus from the opera of *Scipione*—complete the varied and interesting contents. The printing and general "get-up" of the work are worthy of the several works comprised within its pages.

Grand Theoretical-Practical Violin School. In Three Books. By EDMUND SINGER and MAX SEIFRIZ. Translated from the first German Edition of PERCY GOETSCHUIS, B.I. Parts I. and II. Stuttgart: I. G. Cotta.

It gives one real pleasure to meet with a work of such excellence and thoroughness as this Violin School. Of course, Edmund Singer is famous for his technical attainments, and Max Seifriz has made himself known in various capacities; but it is one thing to know, another to teach. Few have the talent, and fewer still have the patience indispensable for the methodical exposition of a difficult art. Most so-called Schools are at best mere skeletons of methods, or more or less incomplete and inadequate collection of materials. Now let us see in what spirit Messrs. Singer and Seifriz have undertaken their task. "Although there is no lack of good modern instruction-books for the violin," they remark in the preface, "and although we possess many works of older date which may be ranked among the very best in this branch; still, there appeared to us the necessity for a Violin School which would present the teacher with a sufficiency of well-arranged material, developing principle by principle in a strictly methodical, didactic course, and tending in a regular and consistent manner towards the education of the scholar, not only as a finished violinist, but also as a well-informed musician." The authors wisely devote the whole of the first book to the first position, and advance in the finger and bow exercises cautiously step by step. The explanations are always full and clear, and the exercises appropriate and sufficiently numerous. If anything deserves more praise

than the rest, it is the masterly manner in which the use of the bow is taught. Very commendable are also the introductory theoretical chapters, which treat of Pitch, Scales, Notation, Signature, Intervals, Time, Accent, Construction of the Violin and the Bow, Strings, &c. Special attention is paid to ornament (shakes, turns, &c.), and dynamics (*forte*, *piano*, *crescendo*, &c.); and each of the "twenty-four pieces for solo and accompanying violin, in the twenty-four keys, and in different musical forms," which bring the second part to a close, is preceded by a few remarks on the nature of the form exemplified. The materials for study consist in exercises for one and two violins, the latter of which—for the most part pieces rather than exercises—are always musically interesting, and often pleasing as well as interesting. In the second book the authors will treat of the different positions, and develop the elementary principles laid down in the first book—scales, chord-passages, double-stops, and the more difficult kinds of bowing, being items of the contents. The third book will bring, besides contributions from the most distinguished violinists, details on the history of violin playing, and a treatise on the construction of the violin, on solo, chamber, and orchestral violin playing, &c. In short, both what the authors give in the first book, and what they promise to give in the second and third books, convince us that this violin school will be a worthy pendant to the pianoforte school (Lebert and Stark's) published by the same firm.

Rondes avec Jeux et de Petites Chansons Traditionnelles.

Rounds for Singing and Dancing and Popular Nursery Rhymes. With the original French words, an English translation by E. M. TRAQUAIR, and Pianoforte Accompaniment. (Edition No. 8896, net, 1s. 6d.) London: Augener & Co.

By the term "Rounds" must be understood in the present instance the old-fashioned dance so called, and not the musical contrivance in elementary canon form. These rounds, in one form or another, are common to all European children, the only difference being in the words and melodies with which the games are associated. These are different in different countries, and even varied according to locality. Thus in England there are many games which the children of the South indulge in, which are totally unknown to those in the North. Again, the diversions common to all children have different names and accompanying songs in places far apart from each other. Thus the second round in the present collection, "The Little Bird" (*Petit Oiseau*), is identical in action with that called in one place "Sally Waters;" in another, "I sent a Letter to my Love." That numbered 10, and called "The Little Sheep" (*Ramène tes Moutons*), is similar in character with "Oranges and Lemons." No. 3, "In the Spring" (*Sur le Pont d'Avignon*), is the same as "The Tradesmen;" or, This is the way the Tailor goes." In every case the tunes are different, and there is scarcely a point of similarity in the words sung by English and French children. Many of these tunes are very pretty, and bear certain internal evidence of various ages of production. Some of them may belong to a period beyond two hundred years, others are of the last century. More than one of the melodies have been made classical by having been quoted or employed in great works. Thus the air *La Polichinelle* has been used by Gounod in his "Funeral March of a Marionette," *La Boulangerie a des Ecus* has been extended into an *opéra bouffe* by Offenbach, and Dickens has immortalised the song *Qu'est-ce qui passe ici si tard, Compagnons de la Marjolaine*, in his novel, "Bleak House." There are sixteen

"rounds and games for singing and dancing," and some twenty nursery rhymes and songs.

Among these last there are one or two of melody similar to certain antique English songs which Mr. William Chappell has gathered together in his Old English ditties, together with many which have become known in England in consequence of a more extended knowledge of French literature. The No. 30, *La Pêche des Moules*, which in English is called "I'll go no more a Fishing," is remarkably like the melody quoted by Mr. Chappell from an old MS., "To-morrow the Fox will come to Town." "Pretty Poppy Gay" (*Gentil Coquelicot*) is not unlike the traditional melody to the old ballad of the "Outlandish Knight." *Le Roi Dagobert, Au Clair de la Lune, La Bonne Aventure* ("In my Cottage"), *Frère Jacques, Malbrough s'en va t'en Guerre*, and *As-tu vu la Casquette?* are tolerably well known either by their French titles, or through their melodies, though not always as children's songs.

The original words are given, and a good and appreciative English version to each song has been furnished. The whole publication is most noteworthy, and would suggest further researches in the same direction.

The Birthday Book of Musicians and Composers for every Day in the Year. By E. PAUER. London: Forsyth Brothers, and Simpkin, Marshall, & Co.

THE number of birthday books (Shakespeare, Tennyson, Longfellow, Burns, Carlyle, Scriptural, &c.) already published shows how much they are in favour with the public. Of the one before us it may safely be predicted that its success will not be less, but probably greater, than that of its predecessors. Herr Pauer has opened a new vein, and he has worked it in a new way. "With regard to music," he says in the preface, "poetical allusions, although many may be found, are mostly of too vague and general a character to be useful and practical for the present purpose. For this reason, I thought that it would not only be of greater interest, but also more practically useful, to devote the space of every date—so far as possible—to a notice of the birth of some great, influential, meritorious, and popular composer, theorist, historian, musical archaeologist, singer, or instrumentalist, and to apply the remaining space for the insertion of pithy remarks, reflections, maxims, opinions, advice, &c., selected from the biographies, letters, and essays of the most accomplished musicians, philosophers, and poets." We have noticed one or two unimportant misprints, but the dates and names seem to be on the whole wonderfully correct. The absence of the names of some English musicians of note is to be regretted, though in most cases no doubt unavoidable on account of the difficulty of getting the requisite information. We willingly believe that none of these omissions are to be ascribed "to indifference, still less to intentional neglect or want of appreciation on the editor's part." Indeed, these deficiencies are so slight—compared with the bulk of what has been actually and successfully accomplished—that they detract exceedingly little from the usefulness and pleasurable nature of the publication. Among the musicians from whom quotations are given are: Beethoven, Mozart, Haydn, Gluck, Dittersdorf, Weber, Hummel, Berlioz, Hiller, Moscheles, Czerny, Dr. Crotch, Hauptmann, Wagner, R. Franz, and Kullak; among the historians, biographers, theorists, and critics: Fétis, Kirnberger, Ambros, Otto Jahn, Chrysander, Dommer, Marx, Michael Praetorius, Avison, Harris, Fink, and Hanslick; among the poets, philosophers, and men of letters: Shakespeare, Byron, Goethe, Schiller, Herder, Molière, Heine, Klopstock, Sir William Jones, Cicero,

Campanella, Theophrastus, Hegel, Schlegel, Grillparzer, Hoffmann, St. Ambrose, and St. Augustine. To complete the list, however, many more names would have to be added. The largest contributor is the editor, and that the didactic and critical aphorisms and reflections from his lectures and essays read well in the detached form will be seen from the following specimens, with which we will close our notice of the handsomely printed little book:—"Remember that a good composition is worthy of good practice." "Better to be on intimate terms with three classical composers, than to have a kind of bowing acquaintance with two or three dozen." "Romanticism is in Mendelssohn sobered and regulated by an extraordinarily refined taste and feeling, and by the consummate mastery over form and construction, which produced in him a coolness of judgment and an amount of self-control, that might have chilled the glowing fire of pure and simple romanticism, but which virtually made Mendelssohn's music the transition and the connecting link between the older classicism and the modern romantic school."

Concerts.

CRYSTAL PALACE CONCERTS.

THE programmes of the Crystal Palace concerts since Saturday, November 25, have not contained any features of special interest. Miss Arma Harkness, a clever violinist from the Paris Conservatoire, made her first appearance here on November 25th, and performed Vieuxtemps' concerto in D minor, and a Sarasate solo. She made a second appearance on December 9, and was heard in pieces by St. Saëns and Wieniawski. The programme that day included Beethoven's "Eroica" symphony and Wagner's *Tannhäuser* overture. Gounod's *Redemption* was performed on the 2nd of December, with Mrs. Hutchinson, Miss Marian Fenna, Madame Fassett, Mr. Edward Lloyd, Mr. Pyatt, and Mr. Santley. Miss Emma Barnett was the pianist at the last concert before Christmas. The series will recommence in February.

MONDAY POPULAR CONCERTS.

ON Monday, November 27, Mdle. Janotha made her last appearance, and played Chopin's Polonaise in F sharp minor; she also took part in Schumann's quintet in E flat (Op. 44). The programme included Beethoven's Rasoumofsky Quartet (Op. 59, No. 1), led by Madame Norman-Néruda; No. 3, from the same work, was chosen by Herr Joachim for his *rentree* on the following Monday. He has made his appearance somewhat earlier than usual, but not too early; for whatever time of year the great violinist might choose to pay us a visit, he would be sure of a hearty welcome. As solo, he played Bach's concerto in A minor, with double quartet accompaniment. Herr Joachim comes to us once more in full possession of his technical and intellectual powers, and, having said this, we spare the reader the "oft-repeated tale" of his marvellous performances, and pass on to the next evening.

On Monday, December 11, Madame Haas made her first appearance at these concerts, and performed Chopin's impromptu in F sharp (Op. 36). We have often had occasion to notice the excellent playing of this lady at Mr. Holmes's "Musical Evenings;" and if on this occasion she did not quite please us, a certain allowance must be made for a *début*; and, moreover, the choice of solo was not a good one. In a small room, or as one of a set of pieces in a recital, the impromptu is all very well; but a work of

greater importance would here have proved more suitable and satisfactory. Madame Haas was well received, and for an encore played a short piece by Scarlatti. The performance of Tartini's "Trillo del Diavolo" (for the twenty-fourth time at these concerts), by Herr Joachim, gave universal satisfaction. Mr. Santley sang two favourite songs: "Thou'rt passing hence," by Sullivan; and Schubert's "Erl King."

On Saturday afternoon, December 16, Herr Pachmann played Chopin's sonata in B minor (Op. 58). Many good pianists appear at these concerts, but we do not often hear a player of such wonderful talent and ability. He is gifted with a most delicate touch; his mechanism is perfect, and his readings of the great masters full of character and intellectual power. The latter was specially noticeable in his interpretation of the pianoforte part in Beethoven's B flat trio (Op. 97). Chopin's sonata contains some fine movements, but also much that is dry and laboured. Herr Pachmann, however, by his poetical and, when needed, vigorous playing, managed to render it acceptable to the audience. He was enthusiastically applauded, and for an encore gave one of the Polish composer's mazurkas. Spohr's Duo Concertante in D minor (Op. 39), for two violins, was magnificently performed by Messrs. Joachim and Straus; the work itself is one of considerable interest, and quite wonderful are the effects which the composer produces with only two violins.

Herr Pachmann was again the pianist on Monday evening, and played six of Chopin's *Etudes* from the two sets—Op. 10 and Op. 25. His rendering of these difficult pieces was worthy of the highest praise. Chopin in his studies has managed not only to attract and interest the player by the skill and novelty displayed, but he has also written music which may rank side by side with the best poetical and fanciful creations of Schumann. The performer must hide the difficulties, and reveal the beauties. Herr Pachmann's finished technique and refined touch enabled him to accomplish this task in a perfectly satisfactory manner. He met with a most cordial reception. The *Etude* (No. 6, Op. 25) with the double notes was vociferously re-demanded, and at the close of his performances he played Op. 10, No. 5—the study "on the black keys." Miss Santley was the vocalist at both concerts—December 16, 18—and gave great satisfaction.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

LAST month we noticed the principal works announced by this flourishing Society to be performed during the present season; and we have now to speak of the first concert, given on Monday evening, November 27, at the Town Hall, Shoreditch, which was in every way a great success. The programme was one of considerable interest, including the following choral works:—Gade's cantata, "Christmas Eve," Mendelssohn's 42nd Psalm, Brahms's "Song of Destiny," and Beethoven's "Opferlied" ("Sacrificial Hymn"), Op. 121b. The Hymn was heard for the first time in London; and virtually we may say the same of Gade's work, for it has been performed once, but without orchestra—that is to say, without one of its chief attractions. The music throughout is exceedingly simple, charming, and characteristic, and may be considered one of Herr Gade's happiest productions. The solo part was sung by Miss Damian in an effective and artistic manner; her voice is pure and sympathetic, and since we last heard her she has much improved in method and style. The choruses went remarkably well, particularly the closing chorale, "Forget, O man, thy sorrow." Miss Edith Millar took the solo part in the Mendelssohn Psalm, and was

heard to advantage in the lovely quintet (No. 6), well supported by Messrs. C. Beckett, R. Raynham, R. de Lacy, and C. Tinney.

One of the finest performances of the evening was the "Song of Destiny." The work is truly inspired, and full justice was done to it both by choir and orchestra. The Beethoven Hymn is short and simple, and gave but little trouble to the singers.

The second part of the programme included Beethoven's symphony in B flat, admirably played by the band, songs by Gounod and Mozart, and Auber's graceful and sparkling overture, "Le Dieu et la Bayadère." The whole of the concert was conducted by Mr. Prout, who has good reason to be satisfied with his labours. The second concert will take place on January 22, 1883, and the programme will include Mozart's fine music to *King Thamos* (first performance in England).

MR. HOLMES'S MUSICAL EVENINGS.

WE are sorry not to be able to notice at greater length the interesting series of "Musical Evenings" given by Mr. Holmes at the Royal Academy of Music during the months of November and December. The performances are invariably good; and the excellent ensemble playing and general finish are the result of many years' constant practice. During the season just concluded, fifteen instrumental works have been heard: ten for strings, and five for piano and strings. We meet with the names of Bach, Haydn, Mozart, and Beethoven, but also those of Raff, Brahms, and Grieg; while English music has been represented by two quintets: one for strings by Mr. Henry Holmes, the other for pianoforte and strings by Mr. Algernon Ashton. Madame Haas has appeared at all the five concerts; she has an excellent touch, a refined mode of playing, and displays ability and intelligence of a high order. The concerts have been well attended, and the genuine applause has shown that the efforts of Mr. Holmes and his worthy associates—Mr. W. F. Parker, Mr. Gibson, Mr. H. Hill, Mr. E. Howell, and Mr. C. Ould—for the sake of high art meet with sympathy and due appreciation from the audience. The moderate length of the performances is a feature worthy of notice; each one commences at half-past eight and concludes shortly after ten o'clock.

MR. WILLING'S CHOIR.

THE first concert of this new choral Society took place at St. James's Hall on Tuesday evening, December 11. The band was excellent, the body of singers good, and the programme interesting; yet the performances were not all that could be desired. Some allowance must of course be made for "a first appearance," but if the new Society is to make its mark, Mr. Willing must give us more finished performances than those of the first concert. No really good results can be obtained, even with the best material, except by sufficient and patient rehearsal, and there were evident signs the other evening that satisfactory preparations had not been made. The singing must be more refined, and far more attention paid to light and shade. The programme included one well-known work, Handel's *Acis and Galatea*, and an interesting novelty (so far as London is concerned), Herr Gade's cantata, "Psyche." The latter work, recently produced at Birmingham, contains some of the composer's most delicate and attractive writing, but also a certain monotony of treatment which any defect in the performance exposes somewhat prominently to view. Also Mr. Willing took several of the choruses in much slower

time than Herr Gade, thereby depriving them of much of their effect.

The solo singing was very good. Madame Marie Roze, as at Birmingham, took the part of Psyche, Miss J. Rosse that of Proserpine, while Mr. F. King was an efficient Eros. The two trios in the first and second parts were gracefully rendered by Miss Coward, Miss Rosse, and Mr. Albert James. This gentleman took the part without any previous rehearsal; for Mr. F. Boyle, announced to sing in place of Mr. Lloyd, owing to cold and also nervousness was obliged to withdraw after his second song in *Acis*, during the first part of the concert. The performance of Handel's pastoral serenata of course suffered in consequence of this mishap, some of the music being necessarily omitted. The other solo vocalists were Madame Marie Roze, Mr. J. Bridson, and Mr. Albert James. In the book of words a long account was given of Handel's work, and of the various attempts at additional accompaniments from Mozart in 1788 down to Sir M. Costa (then Mr. Costa) in 1858. It would have been interesting had the annotator informed us why the noisy accompaniments of the latter were chosen in preference to the delicate additions of the former.

Mr. Willing's second concert will take place on January 30, with a performance of *Elifjah*.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

AN orchestral concert was given in the Guildhall, Cambridge, by the above-named Society; the programme included interesting specimens of music of the sixteenth, eighteenth, and nineteenth centuries, and more particularly of the two former. Herr Niecks, in his article entitled "Historical Concerts," published in the MONTHLY MUSICAL RECORD last October and November, writes as follows:—"The study of the achievements of preceding ages cannot be too warmly recommended. It teaches us to esteem the past, and in so doing it enables us to rightly appreciate the present." A selection from Palestrina's *Missa Papæ Marcelli* took one back to that eventful period when music was in danger of being banished from the church; the simple, solemn strains of Palestrina determined the destiny of the art. The choral numbers were well performed, and the soli parts effectively rendered by Miss Amy Aylward, Mrs. Dunn, Mr. W. A. J. Ford, and Mr. Herbert Thorndike. Handel's "Concerto Grosso," in G minor, for stringed instruments was much appreciated; the lovely musette (third movement) being especially applauded.

J. S. Bach's cantata, *Halt im Gedächtniss*, was heard for the first time in England. The solo parts were sung by Mrs. Dunn and Mr. Ford. Such music teaches us, indeed, to "esteem the past." The first movement, and the aria and closing chorale, are noble examples of Church music. A symphony in D, by Bach's illustrious son, P. E. Bach, was most happily chosen to represent the important transition period, 1750 to 1770. Much might be written about this interesting composition, which so clearly foreshadows the music of Mozart, Haydn, and even Beethoven. Of the 19th century we had Beethoven's "Ah! perfido," sung by Miss Aylward, and a hymn (Op. 16), "Awake, my heart," for baritone solo (Mr. Thorndike) and chorus, composed by Mr. C. V. Stanford. The work is short, of simple construction, and pleasing. The whole of the concert was conducted in an efficient manner by Mr. Stanford.

Musical Notes.

SUCH was in Berlin the rush to the *Ring des Nibelungen* that the last representation of the "Richard Wagner Theatre" did not take place till the 15th of December. Angelo Neumann's next movements are in the direction of Holland, Belgium, Denmark, Sweden, and Paris, where four Wagner concerts will be given in the spring.

WAGNER'S *Tristan und Isolde* was heard for the first time at Hamburg on November 23rd. The performance is said to have been excellent, and the reception of the work enthusiastic. The principal parts were entrusted to Mme. Sucher and Herr Winkelmann.

THE new work by Rubinstein, to which we alluded last month, is a pastoral entitled *Shulamite*. It will be first produced at Hamburg.

RUBINSTEIN'S *Dämon* has been performed with great success at Cologne.

DR. EDUARD SCHELLE, the esteemed critic and author of "Die Sixtinische Kapelle," died at Vienna on the 16th of November.

THE unveiling of the Spohr monument has been postponed till April 25th, 1883.

CARL GRAMMANN'S new opera *Das Andreasfest* was for the first time performed at Dresden, and had a fair though not brilliant success.

TERESINA TUA bewitches the people of Leipsic and Dresden as much as the Viennese and Berliners. Even Dryasdust critics become poetical, and poetically inclined critics soar beyond the ken of common mortals.

KÉLER-BÉLA, the composer of dance music and conductor of the "Curhaus" band at Wiesbaden, died on the 20th of November.

THE excellent violoncello virtuoso and distinguished composer for his instrument, Davidoff, is making a concert-tour in Germany.

AT Munich was performed Schubert's *Alfonso und Estrella*; at Rotterdam Schumann's *Genoveva*.

THE following statistics regarding the number of theatres have been published by various papers. There are altogether 1,457 theatres in Europe, and they are distributed thus:—348 in Italy, 337 in France, 194 in Germany, 150 in Great Britain, 160 in Spain, 132 in Austria-Hungary, 44 in Russia, 34 in Belgium, 22 in Holland, 20 in Switzerland, 16 in Portugal, 10 in Sweden, 10 in Denmark, 8 in Norway, 4 in Greece, 4 in Turkey, 3 in Roumania, and 1 in Servia.

VERDI'S early opera *Simon Boccanegra*, not long ago revised by the *maestro*, has made its appearance in German at the Vienna opera-house. Its disappearance at a not far distant time is confidently prognosticated.

ON the 9th of December died, at the age of 59, Jean Baptiste André, the youngest son of Hofrath J. Anton André (the author of the "Lehrbuch der Tonkunst"). J. B. André received instruction in pianoforte-playing and the theory of music first from Aloys Schmitt and Ferdinand Kessler at Frankfurt, afterwards from Taubert and Dehn at Berlin, where he took up his residence. A considerable number of pianoforte and vocal compositions published by him testify favourably to his natural and acquired abilities. The Duke of Anhalt had conferred upon him the titles "Court-pianist" and "Capellmeister."

LÉO DELIBES' music to Victor Hugo's *Le Roi s'amuse* is much praised. The six dance tunes (a Gaillard, Pavane, Scène du Bouquet, Lesquerarde, Madrigal, and Passepied), which are played during the

ball scene by an invisible orchestra, will soon make the round of Europe. The old song "Quand Bourbon vit Marseille," accompanied by a mandoline and four bow instruments, had so piquant an effect that the whole house broke out into loud applause.

ON the first Sunday of last month were performed: at the Châtelet, Schumann's music to *Manfred*; at the Château d'Eau, Alphonse Duvernoy's new opera *Sardanapale*; and at the Cirque d'Hiver, A. Coquard's symphonic poem "Ossian." Of the last-mentioned work a writer in the *Ménestrel* says that it gave him the impression of a beautiful musical epic inspired by this verse of Alfred de Musset: "Je rêvais en mon âme aux héros d'Ossian." Moreover the writer was struck with the "clarté des idées, la franchise d'allure et la vigueur de touche, auxquelles s'ajoutent une grande habileté de facture et une parfaite entente de l'orchestration."

BRANDUS and Co., of Paris, have lately published three posthumous works by Henri Vieuxtemps: a violin concerto (No. 7) in A minor, "Impressions et Reminiscences de Pologne," and "Ma Marche Funèbre." The last two compositions are for violin and pianoforte. The same firm has also published Berlioz's *Messe des Morts*.

THE admirers of Berlioz are going to erect a monument over his grave. It is to consist of the bust of the composer, a copy of the one by Perraud in the Académie—and a base with the inscription, "Monument élevé à la gloire du compositeur Berlioz (Louis Hector), né à Côte-Saint-André (Isère), le 11 décembre 1803, décédé membre de l'Académie des Beaux-Arts le 8 mars 1869. Harold en Italie—Réméo et Juliette—Les Troyens—Béatrice et Bénédict, &c."

ON November 12th Wagner's *Lohengrin* was again performed at the "Teatro Communale" in Bologna.

AUER and Brassin began at Petersburg a series of three *soirées*, at which they intend to bring to a hearing all Beethoven's sonatas for pianoforte and violin, with the exception of Op. 12, No. 2.

THE Russian Musical Society at Petersburg gave a concert on November 29th to celebrate the birthday of Anton Rubinstein (born on November 30, 1830), who is one of its founders. The programme contained only compositions by Rubinstein, and Auer conducted.

AT one of the concerts of the "Musical Society of Moscow," formerly conducted by Nicolas Rubinstein, now by Max Erdmannsdörfer, the violinist Kotek played lately a new concerto by Tchaikowsky, who has also composed an opera, *Massega*, the libretto of which is based on Puschkin's epic poem "Pultawa."

THE following works came to a hearing at a concert of the "Philharmonic Society" of Moscow:—"Don Juan" overture by Mozart; "Arlésienne," by Bizet; "In Central Asia," tone-picture by Borodin; Grieg's pianoforte concerto, played by Schostakowski; and some arias, sung by Etelka Gerster.

ADELINA PATTI is reported to have taken an engagement for a concert-tour in Brazil, which is to last four months, the honorarium agreed upon being the trifling sum of 200,000 dollars.

JOHN FREUND, the editor of the New York weekly, *Music and Drama*, has now also started a *Daily Music and Drama*. The first number appeared on November 25th; the price of the paper is two cents.

ON Tuesday, the 12th of December, a very successful performance of Mr. E. Prout's cantata, *Alfred*, by the Musical Society, took place at Bishop Auckland. The solos were in the able hands of Miss Jose Sherrington, Mr. Henry Guy, and Mr. Thurley Beale, and the chorus

did great credit to the careful training of their able conductor, Mr. N. Kilburn. The concert performance was conducted by Mr. Prout, who both at the beginning and end of his work received quite an ovation from chorus, band, and audience. A great many of the numbers, and notably the effective march, were heartily applauded. The work was also given with equal success at Middlesborough on Wednesday, the 13th. The soloists were the same as at Bishop Auckland, but the performance was conducted by Mr. N. Kilburn, who seems to do good work in the north, for he is also conductor of the Middlesborough Society. We learn that three more performances of *Alfred* are in preparation at Glasgow, Sunderland, and Newcastle.

TWO hundred and ten copies of "The Ancestry of the Violin" have been printed exclusively for private circulation. This was the discourse delivered at the Freemasons' Tavern on Friday, June 2nd, 1882, to "The Sette of Odd Volumes," by Ed. Heron Allen.

A CONCERT was given by the students of Mme. Sainton Dolby's Vocal Academy, at the Steinway Hall, on Thursday evening, December 14th. There were several new appearances, among which we would mention those of Miss Walton, and especially Miss Willis, for some good vocalisation in Handel's "Eyes cease from Weeping." Miss Amy Carter pleased greatly in songs by Schubert and Mme. Dolby's ballad, "Out on the Rocks." Miss Adela Vernon and Miss Hilda Coward, former pupils of the Academy, by their efficient services, added greatly to the success of the evening. Mr. Arnold, M. Sainton's clever pupil, played some Spanish dances arranged by Sarasate, and obtained much applause. The programme included several concerted pieces by Smart, Mendelssohn, Lassen, and Wagner. The last, the "Spinning Wheel," from the *Flying Dutchman*, was capitally sung, and had to be repeated. M. Sainton conducted all the part music, and Mr. Leopold, as usual, presided at the pianoforte.

THE first concert of the Edinburgh Choral Union took place on Thursday, December 14th. The series will consist of twelve evenings. Three will be devoted to choral music, the other nine will be orchestral. The *Redemption* will be given on January 22nd. Mr. A. Manns will be conductor of the orchestral, and Mr. Adam Hamilton of the choral concerts.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Relying on your well-known courtesy, I venture to beg you to insert in your widely-circulating and much appreciated paper, the following errata, which have been found in "The Birthday Book of Musicians and Composers":—

January 3.—Sonntag, Henrietta, Countess Rossi, b. 1806, not May 13, 1825. February 23.—Händel, Georg Friedrich, b. 1685, at Halle, d. 13th (14th?) April 1759 not 1795. February 29.—Rossini, Gioacchino, b. 1792 not 1702. March 14.—Bach, Carl Philipp Emanuel, d. 1788. May 15.—Bälfe, Michael William, b. 1808 at Dublin, not at Limerick, d. 20th October, 1870, not 21st October, at Rowney Abbey, in Hertfordshire. May 28.—Moore, Thomas, b. 1780, not 1870. July 5.—Crotch, William, b. 1770, not 1775. October 6.—Lind, Jenny (Goldschmidt), b. 1820, not 1821. November 4.—Tausig, Carl, d. 1871, not 1817.

Your obedient servant,

London, 3, Onslow Houses, S.W.
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